

# TEXAS ARCHITECT



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*August, 1959*

"The Meaning of Architecture to You"

"Showplace of Future"

"Solving a Complex Family Problem"

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## The President's Letter

By

Robert P. Woltz, Jr.

President,

Texas Society of Architects



I regret that the August issue of the *Texas Architect* will not be published and in your hands until after the Board Meeting on the 22nd of this month. I feel that this will be one of the outstanding Board Meetings of the year. From the preliminary reports that I have already received, a number of very interesting matters are on the agenda. I would like to give you a report on these at this time, but without discussions and explanations that are carried on with each report, it is better that I wait and give them to you in the future.

I am sure by this time that each T. S. A. member is beginning to feel the results of one of the working committees, namely the Public Relations Committee. Each of you have received the pamphlet "The Meaning of Architecture to You", and "Facts and Fancies About School Buildings". To me, this represents one

of the finest pieces of Public Relations material that has come out of the Octagon. If you have not taken the time to read these pamphlets, I can highly recommend them to you. It might be a thought for each Chapter to purchase a sufficient quantity of the pamphlets on the school to send a copy to each of the Board Members, Supervisors and Administrative Personnel.

It is most gratifying to have committees and committee chairmen that produce in the manner that has been shown this year.

The Executive Committee met on August 1. Since there was a great deal more business to handle than was expected, the Executive Committee had to spend the whole day in session. Many excellent thoughts and ideas came from this meeting which will be expanded at the Board Meeting on the 22nd. From the Secretary-Treasurer's report, we find that a great many members are in arrears at this time. It behooves each Chapter President and Treasurer to get in behind these members, and make an exerted effort to have everyone in good standing by convention time. From the report of the Convention Chairman, this is going to be a convention long to be remembered. We believe it will be one of the outstanding meetings in T. S. A. history.

You should begin to get some of the convention information in the very near future that will stimulate your interest and desire to attend this 20th Annual Convention.

Official Publication of

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The Texas Regional Organization of  
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Harold E. Calhoun, Editor  
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### OUR COVER

The ability to overcome unusual problems is one of the things which make architects great — and makes their services essential to a great many people. Our cover this month shows the home which Swenson and Linnstaedter of Houston developed within the confines of a 24-by-30-foot space. The limited space forced the architects to go up — both literally and figuratively, since their design resulted in First Honor Awards in the 1959 "Homes for Better Living Awards" program. For more details, turn to page 6.



IF YOU LIVE IN A HOUSE, SEND CHILDREN TO SCHOOL, WORSHIP IN A CHURCH, WORK IN A PLACE OF BUSINESS, SEEK ENTERTAINMENT IN A THEATER, DINE OCCASIONALLY IN A RESTAURANT, PLACE YOUR MONEY IN A BANK, TRADE IN A VARIETY OF RETAIL STORES, DRIVE A CAR MADE IN A FACTORY, BIND UP YOUR FAMILY'S WOUNDS IN A HOSPITAL, AND DEMAND A REASONABLE AMOUNT OF CONSIDERATION AND PROTECTION FROM YOUR COURTHOUSE, POLICE STATION, AND FIREHOUSE...

... read on.

## *Architecture is your Business.*

IT AFFECTS YOUR MOVEMENTS, YOUR SENSES, YOUR COMFORT, AND YOUR POCKETBOOK. YOU SHOULD KNOW MORE ABOUT IT.

*A* RCHITECTURE is the design of spaces. For example, the arrangement of spaces inside a well-designed house keep children from running across the living spaces of adults. Noisy living spaces are separated from quiet sleeping spaces. In a school, imaginatively related spaces provide the best education for the tax dollar. The spaces inside a good business building aid production efficiency by keeping the product or key document moving in a straight work-flow line.

Architecture is also the design of outside spaces; the way a house is situated on a lot, for instance, to let in light without unwanted heat, and provide privacy from neighbors. It is also the way these lot spaces are related to each other to form a neighborhood, and the way neighborhoods are related to each other to form a community.

A good deal also depends on the spaces between spaces; good planning enhances property values by

providing an easy link between the house and retail store without jamming them together to the detriment of both. (Pulling them too far apart, of course, is just as bad.)

Planning spaces and their relationship to each other is the meaning of function in architecture, sometimes called utility. The way these spaces are arranged can produce beauty; another requirement of architecture. The way the enclosure is held up is the engineering part of architecture; the provision of strength.

The principles of good architecture have remained unchanged since antiquity. The words of the ancient Roman, Vitruvius, were paraphrased so well by Sir Henry Wotton in about 1600 that they are still quoted. He said: "Well building hath three conditions: commodity, firmness, and delight." It's still the same—function (commodity), strength (firmness), and beauty (delight).

Function is really the social purpose of any building. It is the archi-

# *the meaning*

tect's job to establish in detail and translate it into the special language of design which an architectural education and practice—and only this study and experience—make possible.

What is to happen in your building? How many people will do it, and how will it be done? What results do you hope for? These are some of the key questions the architect must ask to translate the building's social needs into that design of spaces which provides Vitruvius' commodity.

Strength, or the ancient Roman's *firmness*, is provided by the building systems of any age. Four thousand years ago, the people of western Asia used the post and beam. The same system was refined by the Greeks. The Romans borrowed it, invented concrete, and inaugurated vault and dome construction. Centuries later, vault and dome construction was perfected in the Gothic architecture of western Europe. Renaissance architecture and the Baroque, Georgian, and Colonial forms which followed held nothing new in structural development. The nineteenth century was unique in architectural history in that it was a period of imitation in both the building systems and the appearance of previous eras. In many cases, this imitative hangover persists to this day.

A new method of building wasn't developed until the twentieth century, when modern steel made possible the development of the structural frame on which walls could hang like curtains. Today, the architect's search for new and better forms has led to engineering innovations in complex curved structures with thin concrete shells (ever try to break an egg by squeezing it length-wise in your hand?), warped plane surfaces, and other methods of utilizing the complete tensional and



# of architecture to you

compressive properties of materials and forms.

*Today's architecture draws from many systems, using the old when it is indicated and the new when it is appropriate.* Thus the system itself, while necessary, follows and is subordinate to the functional forms that grow out of human needs.

*Beauty is an abstract word which is usually associated with some form of art.* Architecture is an art form, as are music, painting, and sculpture. Like the latter two, it is a visual art, but unlike all three it shelters people and is a primary aid to living. Man has sought beauty in one form or another since he crawled into a cave. He scratched decoration into the head of his stone ax; the walls of his earliest caves are covered with primitive drawings and paintings.

A public appreciation of art generally is in direct ratio to the amount of leisure time enjoyed by the people of any age. In pioneer America, the rigid austerity of the Puritans and the following rush westward created a psychology of expedience in building from which we are just recovering. Later, business tycoons collected art treasures from abroad and expressed their own powerful, if unsophisticated, personalities in bizarre structures borrowed from exotic places that impressed them. Thus midwestern bankers built Mediter-

anean villas, industrialists painstakingly assembled medieval castles, and houses patterned after Greek temples sprang up along the Hudson.

*Today, beauty in architecture no longer imitates the past.* It expresses the human needs and living habits of today, growing directly out of the forms and spaces these needs and habits require. This is really all that modern architecture is—the freedom to solve a problem of design without forcing the building (and the people inside) into a certain “look.”

*For justification of this, we need only look to the past.* Gothic was modern in its day. (In fact, many people of that time thought it barbarous; they complained it just wasn't “traditional” enough). We no longer turn to Colonial as the well-spring of residential design; nor do we wear powdered wigs and knee-breeches. This does not imply breaking with the past just for the sake of doing it. The Ancient Romans took hot baths and used bricks; we still do both. The point is that we use from the past what fits into today's needs and discard what no longer fills the bill.

Today, architectural beauty exists for itself alone, as does the art of any age. It enriches the lives of people. It is also used as a tool in contemporary society. One business corporation sells soap better because of

the architectural expression of its function. Another expresses its personality better to visitors; the design is part of its continuing public relations program. By avoiding the prison-like appearance of the past, the school encourages the educational process rather than obstructs it. Today's factory removes an objection to its location by harmonizing with the character of its community rather than destroying it.

*The criteria for good architecture, then, are the fulfilment of social purpose, or function; strength, or sound engineering and beauty.* This is what you should look for in any building. It is the architect's job to give it to you.

In order to serve his client's interests, the architect must evaluate the building's functional needs and consider them in relation to the site, the soil, the climate, the local laws, and the available budget, to name but a few considerations. Only then is the building designed and the drawing produced. He also prepares a book of specifications describing in detail what materials are to be used and how. From these documents, contractors submit bids. When the contractor is selected, building begins under the architect's supervision. The architect also must check suppliers' shop drawings and samples, supervise the required testing of materials, and, as the representative of the owner, certify that the work is done properly.

These are a few of the things which you should know about architecture. There is a great deal more, of course. Writing about architecture is a little like trying to describe Niagara Falls by playing the piano. The best way to understand architecture is to *look* at it. The best way to *plan* it is to look for an architect.

**T**HIS outstanding statement regarding architecture was prepared by the Public Relations Committee of the A.I.A. It is brief but pungent. Certainly, it shows the taxpayer, your friend or associate just how much he needs your assistance. It is a story that needs telling. Harold E. Calhoun, F.A.I.A., chairman, TSA Public Relations Committee, thought it should be told again and again, and again in the magazine. Reprints — and we urge you to use them — are available from the TSA office. — the Editors.



# FIRST HONORS IN BETTER LIVING PROGRAM

... go to Swenson and Linnstaedter firm  
for design in custom-built house category

**E**XHIBITED at the American Institute of Architecture headquarters in the Octagon in Washington, D.C., is a display of the First Honor Awards winning entry of Architects Bailey A. Swenson & H. William

Linnstaedter, of Houston, in the custom-built house category of the 1959 "Homes for Better Living Awards" program.

Presentation of the award to Swenson & Linnstaedter, associated architects, was made at the AIA convention in New Orleans and the displays forwarded to Washington for showing. Other First Honor Awards went to Victor A. Lundy, Sarasota, Fla., and Curtis & Davis of New Orleans.

The other category in the competition was merchant-built houses. A report of the presentation of an award of merit in this category to Schmidt & Stuart of Lubbock, may be found in the July issue of *The Texas Architect*. (Also, see page 8, this issue.)

Twenty houses were cited in this year's competition which drew more than 200 entries from architects and builders. The program, sponsored by the AIA in cooperation with *House and Home* and *McCall's* magazines and leading national organizations in the housing industry, was open to houses built since 1956 in ten Southern and Gulf states. The chief purpose of the program is to promote good residential design by encouraging the use of registered architects.

In its fourth year under sponsorship of AIA, the program has drawn

more than 1,000 entries in the competition judged by juries composed of outstanding figures in American architecture and the nation's housing industry.

The 1959 jury for the custom-built houses consisted of:

Edward L. Barnes, AIA; Mary Davis Gillies, architectural editor, *McCall's*; Cranston Jones, art editor, *Time Magazine*; William Kessler, AIA; Robert W. McLaughlin, director, School of Architecture, Princeton University; P. I. Prentice, editor & publisher, *House & Home*; and Eldredge Snyder, AIA.

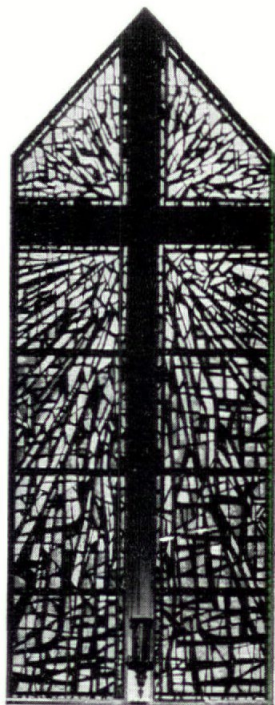
**F**OLLOWING is a brief description of the award-winning entry as reported in the competition brochure:

"The problem was to build a house in a space only 24 by 30 feet, reserving the rest of the plot for future development. This area was a brick-paved patio behind the office of Mrs. Swenson's art gallery. It was desirable to retain the patio.

"The front building was originally a carriage house with servant rooms above, about forty years old, copied by the first owner from a building in Rotterdam. This is now office space. In 1950, a one-story office addition was made. In 1952, a second story apartment was added for the Swenson's use. Soon after vacating the apartment to open the gallery

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they decided that they preferred living here, the edge of the central business district. This house is the result of that preference.

"The limited space necessitated going up, town-house fashion. The building, 21 by 24 feet, was set back from the south property line to preserve a cluster of large old crepe myrtles, grown to tree size, and to allow the sun to penetrate into the patio. The second floor is the living room and kitchen. The living room looks out into the crepe myrtles, across a wedge of adjacent property to a fine old, wooded residential section. The kitchen overlooks the approach walk. The third floor has a library hall, the bedroom, and a marble bath. By lowering the ceiling in the kitchen area below it was possible to make a sunken tub in the bath. The library and the bedroom

open onto a balcony. The spiral stair continues up to the roof garden, there enclosed by a 12-sided glass cupola.

"**T**HE decision to build a 'Tower' presented the problem of building a multi-story building at a reasonable cost. The structural solution was to make two 38-foot high steel bents, assembled on the ground and lifted into place. The horizontal steel members were threaded through and cantilevered four feet on each end. The decking is prefabricated concrete plank, cantilevered to make balconies. The structure is fireproofed with gunned lightweight concrete. The columns were gunned solid, with reinforcing at the flanges of the steel to make composite columns. Sash and sliding glass doors are aluminum. Curtain

walls are Norman brick. Floors are white terrazzo except for stairs and landings, which are black unground terrazzo. The entire structure is painted white, inside and out.

"A utility chase carries telephone, high fidelity wiring, electricity, and water the full height of the building to the roof garden.

"The height of the building, the ground floor patio, and the roof garden make possible a very private way of life, but with plenty of outdoor living, in the city."

Architect Swenson comments, "Linn and I, and everyone who had anything to do with building the house, have thoroughly enjoyed all the things that go with winning an award."

The membership of TSA is delighted.



Lowering the ceiling in the kitchen below made possible a sunken tub in the beautiful, marble bath — which helped make this Swenson & Linnstaedter home a prize-winner in the "Homes for Better Living Awards" program.



# A COMPLEX FAMILY PROBLEM

... is solved. The results win  
merit award for Houston architects

A Houston family, consisting of a mother, father, two young girls, a grandfather and an aunt, presented Architects Bolton and Barnstone with a complex design problem.

The solution was design of a home

cited for a Merit Award in the custom-built house category of the "Homes for Better Living Awards" program, sponsored by AIA in cooperation with House and Home and McCall's magazines and leading national organizations in the housing

industry.

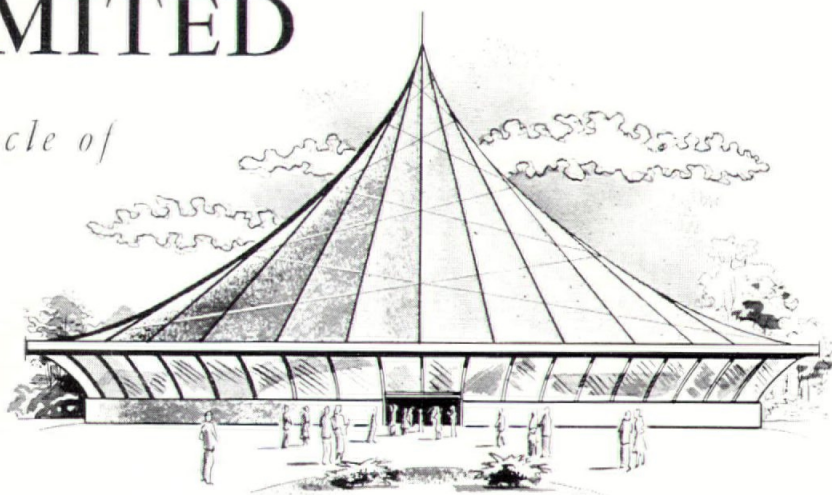
Among three Texas architectural firms to be cited in the 1959 "Better Living Program," Architects Bolton and Barnstone were presented an award for design of the A. J. Farfel residence in Houston. (Reports of

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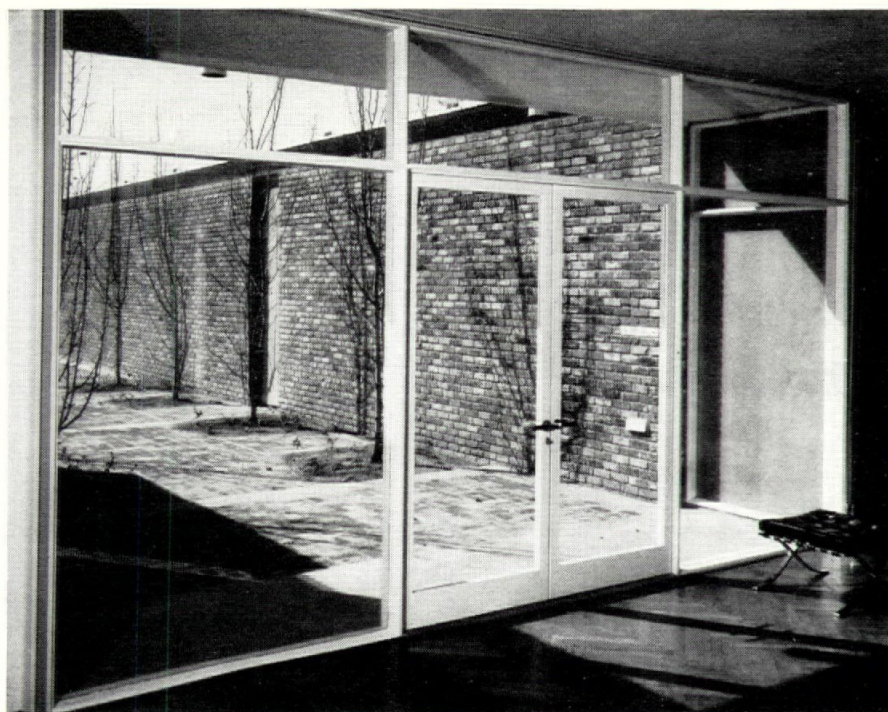
other Texas award winners are to be found elsewhere in this issue and in the July issue.) Presentations were made at the AIA convention in New Orleans and displays forwarded to AIA headquarters in Washington, D.C.

Sharing in the honors of the Farfel home award were:

Ray D. Wilson and D. S. Rodgers, builders; Walter P. Moore, structural engineer; Thomas D. Church & Associates, landscape architects; and Mrs. Sally Sherwin Walsh, interior decorator.

The problem as presented by the Farfel family was for Bolton and Barnstone to design, on a one-and-a-half acre site within an existing urban residential area, a home for a family consisting of mother, father, two young girls, grandfather and aunt. The clients required the following considerations:

1. A close relationship between all the bedrooms as specifically for parental control of the children's room, and ready access to assist the grandfather or the aunt if required;
2. A close relationship between the library, which is used by the parents as a sitting room, and the master bedroom;
3. A close relationship between



A glass entry hall connects the two wings of the Farfel house, developed on a binuclear plan that divides the house into two buildings — one long and rectangular, the other fairly square — to provide maximum ease of traffic flow for a family of diverse ages and interests.

the children's den and the children's bedroom;

4. The clients, while cognizant of the predominant use of glass in modern architecture, stood firm to a solution which would give the feeling of great enclosure in each room. They appreciated the "indoor - outdoor" possibilities inherent in modern architecture, but preferred the feeling of security, warmth and enclosure; and

5. The clients wished a finished structure which would reflect a sense of elegance and dignity.

THE approved design, as submitted by Bolton and Barnstone, evolved as two brick buildings—the one, a long rectangular element which includes the activity room, dining room, kitchen, garage and maid's room, and the second, a fairly square element including the bedrooms and the more private children's den and library. Connecting these two brick elements is a glass entry hall serving economically all the major traffic patterns.

The "binuclear type" plan evolved from a schematic traffic plan, and was approved by the clients as the

most economic base scheme possible in a house of this size from the point-of-view of walking.

A major willow oak of majestic proportion existed immediately north of the bedroom element, affecting the general location of the bedroom wing itself. This tree has been successfully highlighted by the landscape architect by the use of a broad, round, brick enclosure serving simultaneously as emphasis and exterior seating.

The 1959 "Better Living Program" was open to houses built in the last three years in ten Southern states. Pictorial and brief description of the Farfel home was featured in "Architectural Record Homes for 1957" under the heading, "Design Expressing Dignity."

TSA's congratulations to Bolton and Barnstone.

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# SHOWPLACE OF FUTURE

## Capitol Plan Is Shaped By Architects

*Editor's Note: The following article is reprinted from the August issue of "Austin In Action," official publication of the Austin Chamber of Commerce and, quite naturally, is devoted to the Austin architects who serve on the Architectural Advisory Committee to the State Building Commission. Other members of the committee to whom the TSA also is deeply indebted for their outstanding service are: L. W. Pitts of Beaumont, chairman; Professors Nolan Barrick of Texas Tech and Theo. R. Holleman of Texas A&M; George L. Dahl of Dallas; and Carlton W. Adams, Jr., of San Antonio.*

IF you could explain to a child where the light went when it went out, then you could explain space — its beauty and power — as it concerns all men, and especially Texans right now.

Texas always boasted of bigness — big natural spaces of rolling black land, gently shifting warm brown sand, ragged rock-strewn hills, tree-curtained valleys. This kind of space, was, and is, beautiful without the cosmetics of civilization.

But, when you move in houses and business offices and cars, and stop signs, you may soon find your space filled with the pulsing power of growing bigness. Here your planner steps in and makes a plea to shape this space into beauty as well as filling it with power.

This is what has happened in the Capitol City of Texas. A Capitol Area plan has been developed to guide the physical growth of state

government into shapes that will spell beauty for generations to come.

Space, like everything else, can be beautiful or ugly, depending on how it is used, particularly in relation to its surroundings. A skyscraper, beautiful in some U.S. cities, would not be beautiful to Austinites if it dwarfed miserably the House of State Government.

The less space you have, the better it must be utilized, and this is the problem on Capitol Hill. It is especially important to Austinites, because what is done in developing the building program that expanding state government demands can enhance the beauty of this city in the eyes of the state and the nation.

Three Austin architects have contributed significantly to the plan for the Capitol through their service on the State Architectural Advisory Committee. They are: Max Brooks of Kuehne, Brooks and Barr, Charles

Granger of Fehr & Granger, and Phillip Creer, Director of the University of Texas School of Architecture. Each has commented on the future of the new state buildings.

"Austin's skyline . . . more dramatic than even our U.S. Capitol." — R. Max Brooks.

"Austin's rolling terrain and interesting buildings, interspersed with greenery and impressively crowned by the Capitol dome and University tower, impart a beauty and distinction to Austin rarely seen in other cities. Austin's skyline, when viewed from many of the fine vantage points around or approaching Austin, appears much more dramatic than even our U.S. Capitol. Washington is built on a flatter plane and its surrounding buildings, being more uniform in height, provide, from a distance, a much less lively setting for the U.S. Capitol dome. Also Washington lacks the many interesting vantage points where the entire skyline of the city may be seen in one view as can be done in the Austin area."

"Efficient and contribute to economic growth." — Charles Granger.

"The core of the thinking in the development of the Capitol Area Master Plan is to plan a campus of State buildings which will be efficient and contribute to the economic growth of our state as well as creating a government center of dignity and beauty for the State of Texas. It is our belief that the Capitol Area of our state should be something which all our citizens may visit with pleasure and point to with pride."

"Will compare most favorably with certain fine portions of Washington, Paris and Rome." — Phillip Creer.

"The projected development carries forward the far-sighted planning of the city founders, and conforms with current master planning for Austin.

"Ultimate achievement will compare most favorably with any State Capitol area in the country and with certain fine portions of Washington, Paris and Rome.

"It will be a continuing source of pride to the people of Texas."

### REPORT ON THE 56TH

The 56th Legislature enacted legislation providing for keeping on with the Capitol Area Plan by providing \$2,753,000 for continuing to buy land in the capitol area. This includes the purchase of one-and-a-half blocks of property east and west of Congress Avenue between Fifteenth and Seventeenth Streets and one block west and east of Congress Avenue from Seventeenth to Nine-

teenth Streets. In addition, the legislation appropriated \$2,924,000 from various special fund balances to buy land and construct another State office building. The Legislature also appropriated unexpended balances in funds already authorized for construction of the first State office building, the State Courts building, the Library and Archives building and the Insurance building.



The amount of space available actually dictated the line that the planning took when the consultant, the State Building Commission and staff and the architects commissioned to design the Supreme Court and State Office Buildings (first in the program) conferred on the preparation of the Master Plan. They agreed to establish certain planning principles to guide future direction, building location, off-street parking and open space for Capitol Area facilities.

**T**HE Plan was adopted by the State Building Commission and the Austin City Council in March, 1955, and it has been put into partial effect through the building of the several new buildings rising around the capitol. A projection of the plan to 1980 is most clearly shown in a table top scale model on display in the Capitol rotunda. An eight by 10 foot model of Austin from 10th to 19th, Trinity to Guadalupe, shows state government area with buildings planned or built during this biennium—as it is now, in other words. Detailed hand-cast and hand-painted plaster versions of the State Capitol, Governor's Mansion, Supreme Court, Archives, State Office and TEC buildings are prominent on the model.

A smaller version of Austin in another model shows the square footage requirements to 1980—and the direction they will probably take. This version includes the area from Ninth to 24th Streets; State Government, The University of Texas and land between. It shows the new units, one still to be designed, and includes the planner's crowning glory for the area, a Memorial Court, grass, flower and tree-lined to lend relief to the massiveness of buildings and to unify the landscaping plans. This version concentrates on the future facilities with scale models suggesting what is to come.

What is to come was based by the planners on certain planning principles including:

*Open areas*—proper settings for the protection of the dignity and beauty of the Capitol Area buildings achieved through provision of adequate open space.

*Building location*—Buildings grouped along a mall relating the building complex to the Capitol Building.

*Direction*—Future development will extend north to connect to the University area.

*Parking areas*—Provisions of adequate off-street parking space for both visitors and employees in the Capitol Area is necessary.

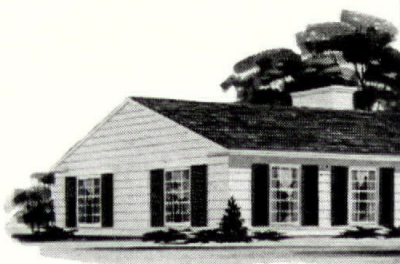
Planners emphasized and re-emphasized "provision of adequate open space in the Capitol area." It's not

only a way to add beauty to the area, they said. "It's practical too. There is a need for light and air for those who work in the area, and space is provided. At the same time, the space is kept to an amount that will allow easy circulation between the buildings.

This is what affected their open space requirements in developing the plan, the planners said:

"The State of Texas is well known for its size and its 'wide open spaces' (Continued on Page 14)

## A FINE WINDOW



## A FINE NAME



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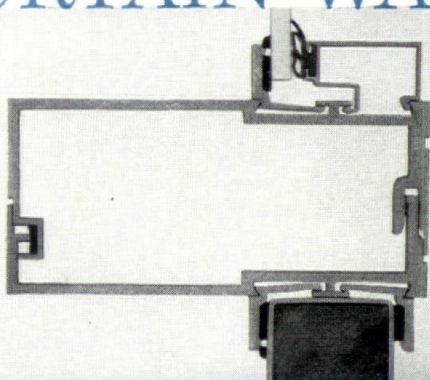
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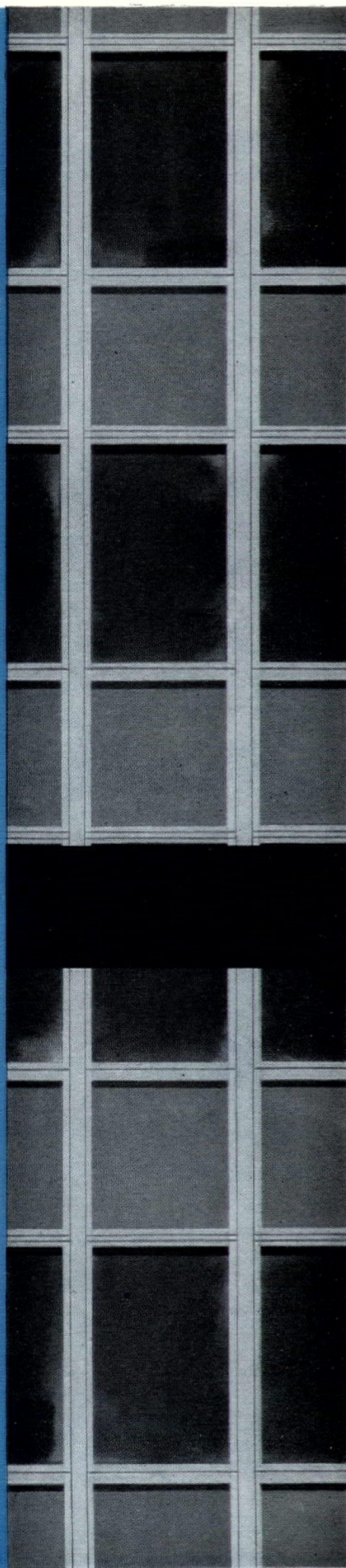


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# Showplace of Future Plans of Architects

*(Continued from Page 11)*

of which Texans are quite properly proud; the Capitol Area should reflect these outstanding features as much as possible.

"The tremendous size of the Capitol Building requires large open spaces surrounding it to allow proper sight distances and to provide 'scale' relationship between it and other new large State buildings.

"The dignity and beauty of the Capitol Area requires orderly pedestrian and vehicular approaches permanently protected from building construction that would block the view or detract from the area.

"Adequate open space is the only permanent protection of the monumentality and dignity of the government buildings from the encroachment of undesirable and conflicting land uses.

"The Capitol Area should be connected to the University of Texas area to provide a continuous public area, permitting one area to borrow the "feeling" of open space from the other.

"**C**ONNECTED with the need for open space is the need for a defined memorial area permanently dedicated and specifically designed for the purpose of recording the respect bestowed upon outstanding Texans. It is recommended that all such monuments be placed in the proposed Memorial Court of Honor. It is further recommended that facilities for the permanent safekeeping of valuable historical documents also be provided in this area, conveniently accessible to both the Capitol and University areas. Beauty and character should be a distinct part of the Capitol Area plan and can be attained by good architectural, landscape architectural and color design, including the use of murals.

"In addition to the need for actual floor space, there will be a greater demand for parking space. The increase in automobile registration

throughout Travis County and the State of Texas is greater than the increase in population. Failure to provide off-street parking for both Capitol Area visitors and employees has already resulted in severe congestion of streets several blocks from the site, creating excessive demands on the already overloaded Austin street system."

After studying carefully the area to be used and considering the principles they wanted to embody in their plan, the group made the following specific recommendations concerning the size, use and future location of buildings in the proposed master plan. They anticipated necessary changes in years to come and endeavored to keep their plan flexible.

1. Where feasible in terms of departmental functions, State Administration offices should be consolidated in the Capitol Area.

2. Departments and governmental groups which are related functionally should occupy adjacent locations.

3. State office and storage space should be located in buildings designed for such use as required by the various departments.

4. Buildings should not be higher than the four-story main mass of the Capitol Building (approximately eight stories using modern construction) to prevent conflict in scale or detract from the dominance of the Capitol Building.

5. The advantages of compact grouping in large buildings; should be balanced against the advantages of open area to provide adequate "Open spaces" and protect State long-range investments from the encroachment of undesirable and conflicting land uses.

6. Deep building setbacks from streets should be established in order to retain the feeling of "open space" and provide continuity in "flow of open space."

7. Off-street parking should be provided for visitors and employees and citizens transacting business.

8. Development plan should make use of the City of Austin Master Plan as a guide for general land use in the Capitol area. Future development plans of the State and the City should be coordinated.

9. Automobile, public transit and pedestrian traffic circulation needs should be integrated within the site to provide convenient access and reduce conflict.

10. Building plans should meet the need for space and be feasible in terms of financial limitations.

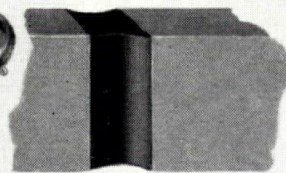
The table top model demonstrates with its miniature buildings the plans for grouping the buildings on either side of a mall connecting the Capitol Building with the proposed Memorial Court of Honor at 19th Street. This arrangement relates the proposed buildings to each other and the Capitol Building and at the same time creates a permanently protected view of the Capitol Building from the north. The mall combined with the open space around the Capitol Building forms the major open green areas. This design provides adequate light and air for pleasant working conditions. The main structure of each building is oriented to the north and south to achieve the best possible natural lighting and air conditioning conditions within the building.

Buildings are proposed to be seven or eight stories high, which will be equivalent to the height of the four-story main mass of the Capitol Building. Modern multi-story structures with clean, simple lines are believed to be the most economical type of construction in view of the scope of building space needs and the need for maximum utilization of land for open space and parking.

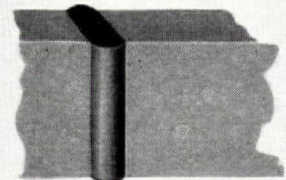
Plans — plans — plans for space! That's what it all is. And the space belongs to Austin. And the beauty of the use of that space could make Austin a showplace among state capitols. What happens in the years to come in the space on Capitol Hill is thus of vital concern to every Austinite.



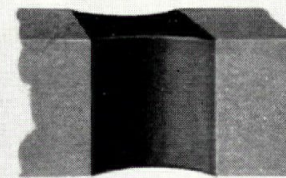
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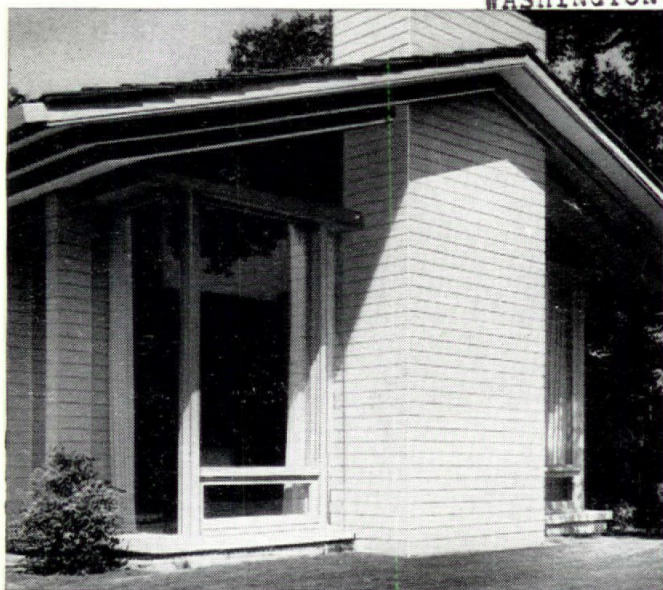
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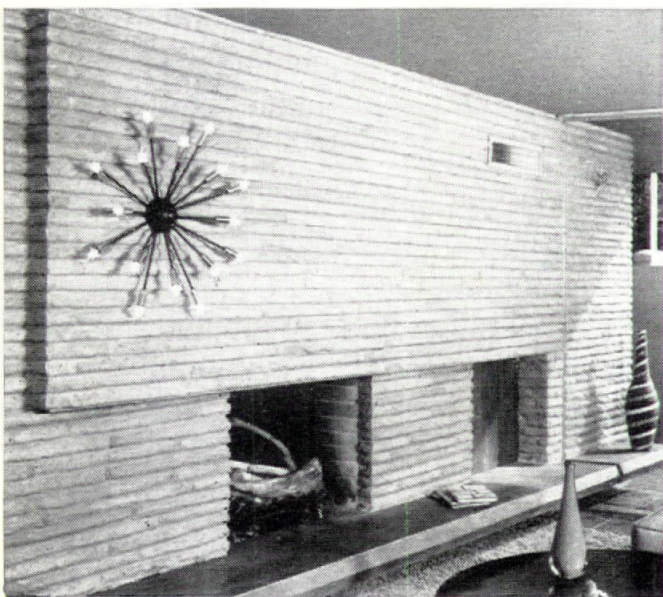




*Raked horizontal joints emphasize ground-hugging design of this house*



*Painted units add visual interest to this contemporary kitchen*



*Concrete slump block fireplace helps soften a modern setting*



*Design interest is achieved with coarse-textured block laid in a stacked bond*

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